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A VOLKSLIED AS SOURCE OF TWO
OF WILHELM MÜLLER'S SONGS.

SOME time ago (*Four. Germ. Phil.*, vol. iii, p. 39) I called attention to a stanza of Müller's *Thränen und Rosen*, which was copied from a stanza of similar appearance in the Volkslied *Abrede*, printed in J. G. Meinert's *Alle teutsche Volkslieder in der Mundart des Kuhländchens*, Wien und Hamburg, 1817, p. 227. At that time I had never seen the book in question, but since, through the generous courtesy of Prof. Julius Goebel, of Stanford University, I have come into possession of it, and find that

not alone the single stanza in Meinert's collection has been used by Müller, but that the entire song of which it is part has been adopted by him, and indeed with such rare economy of material, that the first four stanzas of it have become in his *Thränen und Rosen* (Ged. v. W. M. 1868, I, p. 138) nine stanzas, while its last five stanzas have become the seven stanzas of Müller's *Abrede* (p. 81)—the poet thus retaining in one of his songs the very title of the Volkslied, that nothing might be lost. For convenience of comparison, the Volkslied is printed below on the left and Müller's songs on the right, side by side.

Meinert (p. 227.)

Ich hor dich ni verlösse,
Dos ful mir ju ni ai,

Ock seille de Lait' ni weisse
Vo ounser Liv' on Tra'i.

(p. 228.)

Onn giest du ai de Schenke,
Su triet ni voenne vir,
Triet ai dan heindesten Weinkel,
Fir g'wiess! ich zih dich avir.

Onn wenn ich dich war schwenke,
Su siech du mich ni ð;
Do wa'n de Lait' gedanke,
De sayn anander grom.

Onn red' ich meit a'r anden,
Do krenk du dich ock ni;
Ich rede meit a'r anden,
Ich denk' allaen ouff dich.

Onn wiest du welle haem gien,
Su woet ock ni ouff mich:
Gie fuett dos schmole Staigle,
Fir g'wiess! ich kuomm' dir anôch.

Müller (p. 81.)

„Die Fiedel ruft zum Tanze,
Meine Tänz'rin sollst du sein;
Ich kann nicht von dir lassen,
Es fällt mir gar nicht ein.“—

„Mein Zorn—der ist verschwunden,
Mein Tanzkleid ist bereit;
Doch wenn's ein Nachbar sähe,
Es brücht' mir Schmach und Leid.“—

So geh voraus zur Schenke,
Und steh nicht vorn am Thor;
Tritt in den tiefsten Winkel,
Gewiss, ich hol' dich vor.

Und schwenk' ich dich im Tanze,
So zieh mir ein Gesicht;
Dana denken alle Leute,
Die tanzte lieber nicht!

Und red' ich mit den andern,
Das mach' dir keine Pein;
Ich rede mit den andern
Und denk' auf dich allein.

(p. 82.)

Und willst du gehn nach Hause,
So warte nicht auf mich;
Geh fort nur auf dem Steige—
Gewiss, ich treffe dich.“

And from the first four stanzas of the same song in Meinert, Müller made his nine stanzas in *Thränen und Rosen*, the first seven of which are a mere expansion of the Volkslied, the

last two containing an added thought of the poet's, whose sentimentality accords but ill with the simplicity of the foregoing.

Meinert (p. 227.)

A Knavle gung spozire
 Ai's Ruosegoetelai;
 Dos Goetle woer geziret
 Meit schiener Blumerai.

Ar thot a Resle brache,
 Zoum Fanster stis ar's nai:
 Thust schlouffen ober wache
 Hatzollerlivste main?

De Thire wued derschlousse,
 Dos Knavlain aigelôn;
 Ar fond sai Livle waene,
 Seint Naechte waent se schon.

Wos ziht ar aus dar Tosche?
 A saidnes Ticherlain:
 Niem hien, niem hien Hatzlivste!
 Oun traig dain' Aegerlain.

Müller (p. 138.)

Ein Knäblein ging spaziren
 Wol um die Abendstund'
 In einem Rosengarten,
 Da blühten Blümlein bunt.

Er ging wol auf und nieder
 Vor eines Gärtners Haus,
 Da lag ein Mägdlein schöne
 Zum Fensterlein heraus.

Ein Röslein thät er brechen,
 Warf's in das Fensterlein:
 „Thust schlafen ober wachen,
 Herzallerliebste mein?“—

(p. 139.)

„Ich habe nicht geschlafen,
 Ich habe nicht gewacht,
 Ich habe nur geträumet,
 An dich hab' ich gedacht.“—

„Du hast ja auch geweinet,
 Dein Aeuglein sind so nass;
 Eine Thrän' fiel aus dem Fenster,
 Da wuchs eine Ros' im Gras.“—

„Und ist eine Ros' gewachsen,
 So wuchs sie nur für dich;
 Und wenn ich hab' geweinet,
 So weint' ich nur um mich.“

Was zog er aus der Tasche?
 Ein seidnes Tachelein:
 „Nimm hin, Herzallerliebste,
 Wisch ab dein' Aeuglein!“

The idea that roses grow from tears, contained in Müller's fifth stanza, does not come from the song of Meinert's, but undoubtedly from the *Wunderhorn: Der Herr am Oelberg*, I, page 285 (for discussion of this cf. *Jour. Germ. Phil.* iii, 49). This second song of Müller's is especially interesting in that it amplifies its model, giving us (except, perhaps, for the two last stanzas of his song, which I have not quoted) what we may regard as his "restoration" of the Volkslied, that is, as it was before it was condensed and sung threadbare—*zersungen*. It is quite in line with the Volkslied usage, as shown in numerous *Ge-sprächskliedern*, where spirited dialogue is em-

ployed, for both sides to come to expression, instead of but the one, as in the version which Meinert printed. Another point of extreme interest by way of further comparison of the two songs is that Müller purified his material in moulding it, as he did in his *Die Sage vom Frankenberger See bei Aachen*. In the Volkslied, as commonly, the lover is admitted to the bed-chamber of his mistress—a fact omitted in Müller's song. The song of Müller loses, however, by the addition of two stanzas as much as does, for like reason, Eichendorff's *Zerbrochenes Ringlein*.

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